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REVIEWS

SKIZZENBUCH GRIECHISCHER MEISTER: EIN EINBLICK IN DAS GRIECHISCHE KUNSTSTUDIUM, AUF GRUND DER VASENBILDER. BY KARL REICHHOLD. 167 PP., 76 PLS., 36 FIGS. MUNICH, BRUCKMANN, 1919.

All students of Greek art in general and of Greek vases in particular will welcome this book. Coming as it does from the greatest "archæological draughtsman," if such a title may be employed, the collaborator with Furtwängler in the production of the monumental *Griechische Vasenmalerei*, and, after that scholar's lamented death in 1907, first with Hauser and now with Buschor in the same undertaking, we have a right to expect an authoritative work on the style and technique of vase-painting.

As was to be expected, little attention is paid to the black-figured technique. Reichhold says in his preface and in the beginning of his chapter on *Style* that this technique is not important for the purposes of his book. The reader should understand, therefore, that what follows deals entirely with the red-figured technique in Attica and Magna Graecia.

The book is divided into fifteen chapters, the headings of which show the scope which the author is desirous of covering in the space of 167 pages. They are, (1) *The Technique of Vase-Painting*, (2) *The Origins of Vase-Painting*, (3) *The Vase-Painter*, (4) *The Design*, (5) *Style*, (6) *Instruction in Draughtsmanship* (*Der Zeichnenunterricht*), (7) *Representation of Single Parts of the Body*, (8) *Standing*, (9) *Motion*, (10) *Running*, (11) *Sitting and Reclining*, (12) *Battle Scenes*, (13) *The Dance*, (14) *Treatment of Drapery*, (15) *Other Representations*. Each of these chapters, after the first three, is supplemented by plates, a description and explanation of which often constitutes the entire chapter.

The first three chapters consist of introductory material for the rest, and are of considerable importance in the scheme of the book. In the first chapter, and, indeed, all through the book, emphasis is laid on the fact that each important vase-painting was preceded by one or more

preliminary sketches on the vase itself. This is one of the most important points, to Reichhold's mind, in the study of vases and is emphasized from the start (*Cf.* his figs. 1-4, and pls. 5-8). Aside from this, there is little or nothing in his chapter on technique that is unfamiliar to students of vases, and even this point has been known for a long time. The advantage of this chapter lies in that, to the student who can use German readily, it presents the subject in a brief, concise manner, without long-winded explanations.

In the chapter dealing with *The Origins of Vase-Painting*, we find Reichhold maintaining the thesis that the idea of painting designs on vases sprang from wall-paintings. This position is ably, and, on the whole, convincingly upheld.

The next chapter (3) has to do with the painter of vases. Here the author shows in a conclusive manner that the vases were not meant for daily use, but for offerings in the cult of the dead. This applies to the finer specimens, found in the Etruscan tombs and in other burial sites in Greece and Italy. "There is not on any single vase—and we possess more than a hundred thousand—the slightest trace of wear and tear. Moreover, none of the vases are capable of holding water, owing to their poor firing. The feet and handles are too weak for vases meant to be filled to the brim. A hydria would not survive a week to and from the spring, still less would a kylix last through a dinner party" (p. 10). For these reasons, Reichhold raises the vase-painter from the artisan class and considers him a true artist, and his product pure art. Having established himself in this position, the author takes up the question of the signatures. Like most modern scholars, he rejects the theory that the signature *ἐποίησεν* denoted the actual potter. But he also regards as improbable the usually accepted belief that it stands for the head of an establishment and is a sort of trade mark. His theory is that this signature is employed by the man who laid out the composition of the painting and did the preliminary sketches, leaving the finishing touches to the actual painter. To me, this theory is, to say the least, far fetched. It is hardly conceivable that one artist would elaborate and make his

own the design of another. Far more likely is it that the same hand laid out the composition, made the rough sketches, and then elaborated them into the finished work of art.

Reichhold estimates the output of a vase-painter, in a period of activity of thirty years, at about fifteen hundred vases. He points out, moreover, that, on the thousands of vases that we know, no two figures are exactly alike. This is a rather startling statement, and yet it is probably true. But the reader must not confuse figures with compositions and groups. All students of vases know that certain subjects are treated in certain conventional ways (there is only one way, for instance, in the red-figured style, to treat Herakles and the Nemean Lion), but the figures will show a shade of difference in each case.

The fourth chapter deals with the drawing on the vases and with this chapter the use of the plates begins. The drawing of a discus-thrower, from an amphora in the Louvre attributed to Phintias, is analyzed, and alongside of it a skeleton in the same position is drawn, showing that the vase-painter had clothed his skeleton with flesh correctly, and had also produced a very artistic piece of work.

In the chapter on *Style* (5) Reichhold unites the so-called "severe" and "strong" styles into one, beginning with Andokides, and going through Brygos and Hieron. This he calls "*der strenge Stil*." Next comes his "*streng-schöne Stil*" of the Polygnotan period, best typified by the "Krater from Orvieto" in the Louvre. Then come in order his "free style of the Periclean period," his "rich style of the end of the fifth and beginning of the fourth centuries," his "early South Italian style," and, last, the Apulian style. With this classification I agree in the main but can see no gain or useful purpose in uniting the "Epiktetan cycle" with the school of Euphronios, Duris, Hieron, and Brygos, although this is the manner usually adopted in Germany. In my opinion, Euphronios and his contemporaries are so far advanced over the earlier painters that the two periods should be kept apart.

Reichhold's sixth chapter, *Der Zeichnenunterricht*, shows that the vase-painter did not go to nature for his inspira-

tion, but to the representation of certain typical forms. This is illustrated by his plates 5-8, showing also the preliminary sketches on the vases for the completed design.

To me, and doubtless to all readers, the seventh chapter is by far the most important and suggestive. Different parts of the body, as represented on the vases, are enlarged and compared with anatomical drawings, while for each plate there is a section of text, discussing in a thorough, analytical way the comparisons thus made. Three plates are devoted to the drawing of the foot (9-11), two to the leg (12, 13), three to the hand (14-16), two to the arm (17, 18), one to the trunk (19), two to the breast (20, 22), one to the shoulders (21), and three to the head (23-25), in profile, three-quarters view, and full face respectively. The conclusions reached show, on the whole, that the vase-painter of the red-figured technique knew his anatomy rather better than we usually give him credit for.

We then have a series of chapters dealing with the treatment of the human figure in various situations and positions. Standing, motion, running, sitting and reclining, fighting or struggling, and dancing are each taken up and discussed. The method used is, as in the previous chapter, to publish a series of plates from vase-paintings, and to devote a section of text to the discussion of the points brought out in each plate, thus building the chapter around the illustrations. In some cases the discussion of a plate may be several pages in length, in others it is confined to a short paragraph.

Chapter 14 is devoted to the study of drapery and is one of the most important in the book. In a series of fourteen plates and several illustrations in the text (pls. 59-72, and figs. 30-34) the different costumes shown on the vases are reproduced, and the method of making and wearing them is described. To summarize this chapter would take too much space, and I have transgressed in length too much already; but it is significant that next to the chapter on anatomy, this is the longest in the book. Of late, both in Germany and in other countries, ancient costume is provoking especial attention, and much is being written on this subject.

The last chapter deals with miscellaneous paintings, and the book closes fittingly with a paragraph on the "Krater from Orvieto" in the Louvre, as the finest example of the vase-painter's art.

As one might expect, the drawings with which the book is illustrated are excellent, such exact reproductions of the designs from the vases that they can be studied with almost the same profit as the originals themselves. And yet there is something lacking. It may be that to take a figure from a vase-painting and reproduce it by itself on a plain page, deprived of its value as a member of a definite composition, and divorced from its background of black glaze, makes it look weak. This is probably why so many of the drawings are, from an artistic point of view, not altogether satisfactory. Nevertheless, for the purposes of instruction and comparison for which they were brought together, they are invaluable.

Now, as to the text: It is most suggestive, to use the word in its truest sense. It makes the archæologist stop and think. It advances new theories, sometimes in entire variance with the older notions commonly held. Shall we accept or reject these theories? If we oppose Reichhold's views we must be ready to defend our position; and if we accept them, it frequently means the deliberate overturning of opinions formerly regarded as axiomatic. In one or two instances I have given room to the exposition of some of these theories in order to show how ingenious they are.

It is also instructive to read this book as one of the latest pronouncements of the German school of archæology. It may be that the bitterness caused by the war, or, more probably, the lack of available publications, has something to do with it: but no mention is made of the remarkable work of Beazley, although he had done a large amount of his work before the war. One also feels instinctively that Reichhold would have scant sympathy with Hambidge, and his theory of dynamic symmetry. On the other hand, Reichhold attacks the subject from an entirely different viewpoint from either Beazley or Hambidge, and from one equally valuable. There is abundance of room in the world for any new contributions to the study of any subject,

whether one agrees with them or not. Thus Hambidge's theory is of value, if for no other reason, for the discussion it has provoked¹; and Reichhold's book is equally valuable for bringing to the attention of students the vulnerability of some of our cherished theories, and for the detailed study of the human figure and its anatomy as shown on the vase-paintings. To me it is one of the most important studies of the subject that has appeared in recent times, and is worthy of consideration by teachers of art as a text-book on the technique of Greek vases.

Stephen B. Luce

CATALOGUE OF THE ACROPOLIS MUSEUM, VOL. II: SCULPTURE AND ARCHITECTURAL FRAGMENTS. BY STANLEY CASSON. WITH A SECTION UPON THE TERRACOTTAS, BY DOROTHY BROOKE. x, 459 PP. CAMBRIDGE (ENGLAND), CAMBRIDGE UNIVERSITY PRESS, 1921.

After nine years of waiting, the second volume of the Acropolis Museum catalogue has at last appeared. This delay, as stated in the preface, is due to the Great War. The first volume was from the pen of the lamented Guy Dickins, who was killed in action early in the war, and in whose untimely death, as Casson so truly says, "Archæology has suffered an irreparable loss." But Dickins had never intended, it seems, to continue with the catalogue. His first volume merely blazed a trail for others to follow. And so we find that Casson had prepared his manuscript as early as the spring of 1914, at which time it was read by Dickins. It was in its final form and had been sent to the press just before war broke out. The section on terracottas by Mrs. Brooke, who, as Miss Dorothy Lamb, was well known to many archæologists in this country, was also written before the war, when she was in residence as a student in the British School at Athens.

Both sections of the catalogue are preceded by short introductions (pp. 1-37, 317-343). The introduction to the sculpture section discusses the different objects, and gives facts not easily to be inserted in the body of the catalogue. It takes up the information obtainable from the fragments

¹See the able articles opposing dynamic symmetry by Carpenter, *A. J. A.*, XXV, 1921, pp. 18-36, and Blake, *The Art Bulletin*, III, 1921, pp. 107-127.